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capable of handling his materials with a master-hand. The opening chorus "Sing unto the Lord," is also an excellent instance of good solid harmony; and it may be mentioned that in spite of good vocal effects, the voices are, as a rule, treated with praiseworthy tenderness. Amongst the more placid choral pieces, we may select the choral quartett "Blessed are the pure," and the chorus, "Thou shalt eat the labours of thine hands," both of which are melodious and delicately harmonised. The solos scarcely stand out from the work with sufficient prominence to be used as detached pieces; but they are generally in character with the situations in which they occur. Ruth's solo "Whither thou goest," is an excellent example of impassioned declamation; but few of the airs give much scope for the vocalists to create any individual success. We need scarcely say that Madame Goldschmidt, who sang the part of Ruth, threw an intensity of expression into the music which produced a marked effect upon the audience. Madame Patey, in Naomi, was, as usual, thoroughly efficient; and Mr. Santley, in Boaz, gave the utmost meaning to every phrase. Mr. Montem Smith may also be congratulated upon the manner in which he sang the recitatives allotted to him. The chorus and band were excellent; and Herr Goldschmidt, who conducted his work, received an ovation both on entering and leaving the orchestra.

ROYAL ITALIAN OPERA.

THE proprietors of this establishment have paid a compliment to those music lovers who patronise operas out of "the season" by producing some of the very best works during the short Autumn Session, which commenced on the 8th ult. *Don Giovanni*, *Fidelio*, *Les Huguenots*, *Le Nozze di Figaro*, *Robert le Diable*, &c., have been the chief attraction, in spite of the occasional light operas which have been sparingly given, as if to feel the musical pulse of the public with reference to future "popular nights." All these works have been excellently cast; but as there has been little novelty, we have only to chronicle, with extreme pleasure, the undoubted success of the undertaking. Mesdles. Tietjens, Ilma di Murska, and Sinico, Signori Mongini, Gardoni, and Mr. Santley have been singing their very best; and Signor Antonucci has proved himself a good and reliable bass in some parts fully sufficient to test his powers. Madlle. Ilma di Murska in assuming the character of Ophelia, in M. Ambroise Thomas's *Hamlet*, has by no means miscalculated her strength. Throughout the opera she sang with exquisite refinement and delicacy; and in the "mad scene" created a genuine effect, notwithstanding that the triumph of her predecessor in the part, Madlle. Nilsson, was fresh in the mind of the audience.

CRYSTAL PALACE.

It would be impossible to deny that Mendelssohn's *Ottet* in E flat—played by all the stringed instruments of the orchestra, with the addition of double-bass parts, supplied by Mr. Manns—was a real success; but we cannot believe that the Saturday Concerts at this establishment will gain credit by such a performance. The principle once admitted of tampering with great works, can lead to nothing but "sensational" effect, at the expense of what should be held as the sacred feelings of established composers; and indeed we see no reason why following out this idea, quartetts should not be multiplied to suit the size of the room, or even solos strengthened by a duly organized choral body. Mr. Manns, in his letter to Richter, printed in the book of words, argues well in defence of his principle; but we cannot agree with him that Mendelssohn, were he living would "freely forgive" him, even for the sake of having his work heard at the Crystal Palace Concerts. The programmes of the performances during the month have been on the whole exceedingly good; but the vocal music is still the weak point.

THE first of Mr. Lansdowne Cottell's series of Winter Soirées was held at his residence, Norfolk Road House, Bayswater, on the 11th ult. The performers were chiefly Mr. Cottell's pupils, who, on the whole, exhibited a satisfactory degree of proficiency both as vocalists and pianists. On the 4th ult., Mr. Cottell commenced his Choral *réunions* for the season, when several works of the great masters were rehearsed.

THE London Welsh Wesleyan Methodists (West End Branch) held their first anniversary on Monday evening, the 8th ult., at the Young Men's Christian Association Rooms, Great Marlborough-street, which were filled to overflowing. The choir (under the superintendence of Mr. T. Francis), contributed some excellent anthems and part-songs. Several solos were also given; and the meeting—which lasted nearly four hours—closed with the Welsh National Anthem, and a vote of thanks to the chairman, E. Davies, Esq.

THE New Polyhymnian Choir's public rehearsal, on the 6th ult., attracted a very numerous audience. The soloists were Miss Dixon, Miss Lowry, Miss Avery, Messrs. Blinks, Robinson and Blake. Messrs. Barker and Hiehler gave a duet for flute and violin, and Mrs. Paulsen a solo on the pianoforte. Several part-songs and madrigals were sung by the choir with much precision and feeling. The next rehearsal will be devoted to *Acis and Galatea*.

THE first of a series of select musical and literary Friday evenings, took place at the School Room, Packington Street, Islington, on the 19th ult., and proved a decided success. The programme was well selected and creditably performed; Mr. Roskilly's recitations, and Mr. Wood and the Misses Lowry's songs being especially attractive. Mr. W. Robinson was the conductor, and Mrs. Paulsen the accompanist.

A CONCERT on behalf of Mr. S. Foulds, was given at Burdett Hall, on the 27th October; vocalists, Miss Kate Frankford, Miss Amy Linnington, Miss Kind, Mr. Albert James, Mr. G. Vigay, Mr. J. A. Latta and Mr. F. A. Bridge. The Poplar Glee and Madrigal Union (under the direction of Mr. L. Hinton), contributed several part songs, etc. Master S. Corne played a solo on the pianoforte, and Miss A. Frankford was the accompanist.

A SUCCESSFUL Concert was given, under the direction of Mr. F. A. Bridge, to the convalescent patients, officials, etc., in the London Hospital, on Monday evening the 8th ult., the waiting-hall—which will accommodate about 600—being crowded. The vocalists were Miss Blanche Burr, Miss M. P. Harding, Mr. Arthur Thomas, and Mr. F. A. Bridge, Miss H. Stirling presiding at one of Messrs. Collard and Collard's grand pianofortes (kindly lent for the occasion). The programme was an excellent one. There were several encores, which were in most cases responded to. Several of the principals of the Hospital were present, and the concert terminated with a cordial vote of thanks to the artists, proposed by the Rev. T. A. Purdy, the chaplain, and seconded by Mr. Nixon the house governor.

ON Thursday, the 28th October, Miss E. Stirling gave a performance at Wycliffe Chapel, E. on the new organ recently erected by Mr. Jones, of Fulham Road. The pieces were interspersed with vocal selections by the following artists (under the direction of Mr. F. A. Bridge):—Miss Mabel Brent, Miss M. P. Harding, Mr. Arthur Thomas, and Mr. F. A. Bridge. The capabilities of the organ were shown to the greatest advantage by Miss Stirling, the applause after each performance testifying the appreciation of that lady's ability by the large audience assembled. The organ has twenty stops, and cost, we believe, £300.

MR. T. H. WRIGHT gave his first Harp Recital for the Winter season on Tuesday the 2nd ult., at Messrs. Erard's, assisted by Miss Jessie Royd, who was highly applauded in the songs selected for the occasion.

The concert was well attended by many of Mr. Wright's pupils and several amateurs of the harp. The recitals will be continued on the first Tuesday in each month.

MR. A. COLLARD, the Flautist, gave a Concert on the 5th ult., at the Hanover Square Rooms, which was in every respect highly successful. Mr. Collard's performance, especially that of a piece by Briccialdi, and of a *Duo concertante* for flute and pianoforte, by Laville (in which he was joined by Mr. Henry Bird), elicited loud and deserved applause. Mr. Collard was aided by the excellent flute playing of Messrs. J. Radcliffe and Benjamin Wells. Miss Madeleine Schiller also contributed some pianoforte solos with much success. The vocalists were Miss Banks, Miss Jessie Royd and Mr. George Perren.

THE Kensal Choral Society, which, small as it is, is the only rallying point for amateurs in this district, gave its first Concert for the season at St. John's School, on the 16th ult. A large portion of the programme was judiciously devoted to glees and part-songs, many of which were excellently given. Miss Tinson and Mr. and Mrs. Pushman sang throughout the evening with much effect, and received several encores, a compliment which was also awarded to the Messrs. Lander. Mr. Farley and Miss Jessica Tinson were highly efficient accompanists.

THE meeting which took place on the 14th October at Lady Llanover's, has again brought the subject of the triple-stringed harp prominently before the public. Five Welsh harpers competed for the prize given by her ladyship—an instrument made exactly on the model of those manufactured in former days by the celebrated maker, John Richards—and it was eventually awarded to Abraham Rys, of Merthyr Tydfil. Lady Llanover delivered an eloquent address on the desirability of using every effort to preserve the triple stringed harp as a national instrument; and Mr. Brinley Richards (who was the first to mention the matter in his letters to the public journals), also spoke enthusiastically in its favour. Our sympathies are certainly with those who are so energetically devoting both time and money in aid of this thoroughly national movement; and we have much pleasure in drawing the attention of our readers to a communication from Mr. Brinley Richards in our present number, which ably sets forth his views upon the subject.

THE annual Concert in aid of the funds of the Customs' Orphanage took place on Thursday evening, the 4th ult., at the Beaumont Institution, Mile End, under the direction of Mr. Phillips. The artists engaged were Mesdames Alexr. Newton, Alice Hunter, Lucy Franklin, Messrs. E. Osborne, Theodore Distin, and the Westminster Glee Club, assisted by Miss Cavanagh, Miss Jessie Kusel, Mr. R. T. Churchill and Mr. Rumsey, who, although but amateurs, exhibited much talent. All the vocal solos were excellently rendered and deservedly applauded. The four gentlemen who comprised the Glee Club sang some part-songs with great taste and precision—Otto's "Dance" being re-demanded. An efficient string band, conducted by Mr. Edwin Schilling, contributed a Bolero by Bosio, and Auber's overture to *Les Diamants de la Couronne*, both of which were well played. The accompanists were Miss A. Hunter (who also performed with much effect a pianoforte fantasia), and Mr. W. Miller, jun. The room was crowded.

AN interesting ceremony took place on the 27th October in the Assembly Rooms, Stoke Newington, on the occasion of presenting a testimonial to George Spencer, Esq., the founder and director of the choir of St. Mary's, in recognition of the "devoted earnestness, marked ability, and untiring energy shown by him in his successful efforts to improve the musical services of the parish church of St. Mary's, Stoke Newington." Nearly 600 members of the congregation were present, the large room being completely filled. The testimonial—consisting of a magnificent service of plate of Grecian design, accompanied by a list of the contributors, handsomely

illuminated on vellum—was presented by the Rev. Blomfield Jackson, M.A., curate of the parish, in an appropriate address, to which Mr. Spencer responded in a modest and eloquent speech. In the course of the evening an excellent selection of vocal and instrumental music was performed.

On Monday evening, the 8th ult., a crowded Meeting in connection with the East Central Temperance Association, was held at the Shoreditch Town Hall. G. Cruikshank, Esq., presided. The speeches were interspersed with musical selections, all of which were received with much favour. The choir, under the direction of Mr. Guest, was thoroughly efficient.

THE recent decision of the Committee of the Council on Education, admitting the Tonic Sol-fa system and notation on equal terms with others, appearing to make a fitting opportunity for calling the attention of the teachers of Government schools to the merits of the system, the Tonic Sol-fa Association convened a meeting of certificated school teachers at the London Tavern on Saturday, the 20th ult. Godfrey Lushington, Esq., occupied the chair. Mr. Curwen, the promoter of the Tonic Sol-fa method, opened the discussion by an explanatory lecture; and a class of pupils illustrated various uses of the method by singing at sight, composing and arranging for four parts Psalm tunes, the first few notes of which were suggested in the room; by performances and transposition at sight on the violin and pianoforte, and by copying by ear. After some discussion, the following resolution was carried unanimously:—"That this meeting heard Mr. Curwen's explanation of the Tonic Sol-fa method, and believing it to be especially adapted to what is one of the highest necessities of our elementary schools, the teaching of vocal music to the young, recommend it to the teachers of the day-schools of the metropolis as worthy of a fair trial."

THE Southwark Musical Society inaugurated its eighth season with a Subscription Concert, on Thursday the 18th ult., when Handel's *Judas Maccabeus* was performed. The principal vocalists were Madame Talbot-Cherer, Mrs. Josias Wells, Miss Lucy Franklin, Messrs. Geo. Perren and Chaplin Henry, who all executed their allotted parts to the entire satisfaction of a crowded audience. The band and chorus—numbering upwards of 150 performers—were conducted by Mr. Josias Wells. The choral singing was especially noteworthy for its certainty and steadiness, and the band was thoroughly efficient. Several encores were demanded, but not acceded to. The second Subscription Concert will take place on the 3rd inst., when *The Messiah* will be given.

The first concert of the Greville Choral Society for the present season was held on the 5th ult., in the School Room of Greville-place Church, when an excellent selection of sacred and secular music was performed, under the direction of Mr. Sharp, the conductor of the Society. Amongst the choruses the "Gloria," from Mozart's 12th Mass, deserves special mention. Mr. Simpson, Mr. Morant and Mr. Jobson, were highly successful in the solo music, and Mrs. Sharp's soprano voice was well displayed in Claribel's "Children's Voices." Mr. Mori accompanied with much skill.

ELY DIOCESAN CHURCH MUSIC SOCIETY.—It may be in the recollection of our readers that this Society in March last offered two prizes—one of five guineas for the best musical arrangement of the Nicene Creed for Parish Choirs—and another of three guineas for the best simple organ harmonies, as accompaniments to that Creed when monotoned: the successful candidates being required to publish their compositions in a cheap form. No less than sixty-eight compositions, from every part of the United Kingdom, and even from America and India, were sent in. These, having been carefully examined by a Committee of the Society, were submitted to three gentlemen of the highest standing in the musical world. In accord-

ance with their unanimous verdict, the prize for the best arrangement of the Creed has been adjudged to Alexander S. Cooper, Esq., of 20, Brompton Crescent. No prize has been awarded to any of the harmonised monotonies. It ought to be added that certified copies of the exercises selected by the Committee were sent to the musical referees; so that the authors of the composition were unknown. We are requested to state that the Secretary, Rev. F. Gerald Vesey, Lawrence Court, Huntingdon, would be obliged by the addresses of the authors of two Creeds marked "J. Foggitt," and "J. Bradford," being forwarded to him.

Reviews.

METZLER AND CO.

1. *Three Short Pieces for the Organ.* Composed by Edward J. Hopkins.

2. *A Second Set, etc.*

SUCH of our musical readers as have any knowledge of the three or four Preludial Pieces for the Organ which Mr. Hopkins published many years ago, will learn with satisfaction that he is again contributing to that class of music, the production of which has been so much neglected in this country.

Had we not known how little leisure it is possible for professional musicians practising in London to enjoy, we might have felt some surprise that they should so seldom come before the public with original works. But knowing the great demands which are made upon their time, our surprise is naturally lessened.

The first three movements consist of a *Siciliano* in G major, for soft stops; an *Allegretto con grazia*, principally for diapasons; and an *Allegretto cantabile*, distributed amongst three manuals. The principal subject of the *Siciliano*, although open to objection on the score of a certain want of freshness, is yet so capitally harmonised and delightful varied, that the want of originality is hardly felt. A clever piece of imitation, near the end of the second page, is specially open to commendation for that absence of all appearance of art—which to our mind is the perfection of art. No. 2 is of a somewhat more vigorous texture, and exhibits the same masterly treatment as the first in almost every line. And we may here state that admirable workmanship and delicate finish are marked characteristics of the entire set of pieces. Of the first three, we prefer, upon the whole, the third. Commencing with sustained chords on the manuals, with staccato notes for the pedals, a charming melody unwinds itself, flowing on in a natural and graceful manner through all kinds of beautiful modulations, and with a number of dexterous contrapuntal contrivances, in every way displaying on the part of the composer a wealth of ideas and a thorough grasp of his subject.

As the same remarks would almost equally apply to the second set of three, it only remains for us to add that so long as music like this is the product of English brains, we must not despair of seeing the musicians of our land take the position which is so fairly within their reach. For years they appear to have been asleep. Let us hope the present is a general awakening.

NOVELLO, EWER AND CO.

The Organists' Quarterly Journal. Parts III. and IV. Edited by Dr. Spark.

THERE is evidently no intention on the part of the editor to allow his spirited enterprise to languish. Each number as it appears introduces at the head of much good music a batch of names either altogether new to the musical world, or exhibiting a new phase of versatility. Amongst the former may be classed Mr. Inglis Bervon, Philipp Tietz, etc., whilst the latter includes Mr. G. A. Macfarren and Herr Carl Reinecke, both of whom are too well known to need a word from us, but whose organ compositions have been hitherto scarce, to say the least of it. Into the comparatively limited field of composition

for the organ we willingly admit the strangers; but to our friends who have temporarily left their ampler pastures, we eagerly extend a hearty welcome. It must not, however, be forgotten that with increased success comes increased responsibility; and we must remind Dr. Spark that there is no such thing as standing still. Progress or retrogression is inevitable; and we are far too much interested in the healthy development of the art of organ playing to wish anything but success to his journal.

Beethoven's Mass in D. 8vo. In vocal score, with Piano-forte accompaniment.

EVERY musician will hail with delight, the publication of this great Mass in the cheap form. Choral Societies can now at least attempt to fathom the sublimity of a work which demands worship rather than criticism. The prospectus of the "Oratorio Concerts" announces the Mass for representation during the ensuing season; and as the Sacred Harmonic Society has now followed this announcement by including it amongst its promised compositions, this popular edition will be most welcome; for the probable impetus which will be given to the spread of the work by these public performances, would be materially checked, were it only procurable at its former price.

1. *Te Deum for Parish Choirs.* Composed by A. Hemstock.

2. *A Simple Morning and Evening Service (Chant form).* Composed by Walter Macfarren.

3. *A Morning, Communion and Evening Service, for Parish Choirs.* Composed by G. M. Garrett, Mus. Doc.

It has always been with us a matter of difficulty to determine why certain pieces of music should ever have seen the light. We all know that amateurs who have been blessed with a competency are not unfrequently tempted into an unreasoning rush into publicity for the mere pleasure derivable from seeing their names in type—and really "Composed by John Jenkins" looks quite as large (in print) as "Composed by Mozart." But it is not of this class that we would speak; for with them there is no reputation to lose, and certainly, in ninety-nine cases out of a hundred, none to be gained. It is more particularly by young professional men—country organists, etc.—and their doings that our surprise is called forth, who—quite by accident, and without intending it in the slightest degree—find themselves authors of a chant or a psalm tune, and are instantly possessed by great visions of future fame and pecuniary reward. Hereupon they determine to fly at higher game, and in the old accidental manner, finding that they have composed a *Te Deum*, without considering for a moment whether it is good or new, or in many instances even correct, it is printed, published, reviewed and—shelved. Unfortunately the friends of our imaginary composer take no note of the fact that the composition fell still-born, but they ever after speak of him, with some appearance of respect, as a genius who composed a work which was actually printed, and thus hold out an inducement to others to go and do likewise. To such and to all we must lift up our voice in warning. If a man have not received a sound musical education, and be not possessed of original ideas, he has no right even to think of publishing such works as he may write. Again and again must we repeat, that to be a creator of beautiful melodies and understand the secrets of harmony is a gift to which few can lay claim; and to be able to play an organ or teach the piano by no means qualifies a man for setting up as a composer. We have been led into these remarks through finding, after a careful perusal of Mr. Hemstock's *Te Deum*, next to nothing which could justify its publication. It may be admitted to be moderately correct in its harmonies, and that is a virtue in these days, but even that is counter-balanced by its faults of construction. We had hoped that the practice of giving a minim to a syllable (no matter whether long or short) had altogether disappeared; yet here we find it in full force. Making a division in the very middle of the "Holy, holy" has not been done for many years, yet Mr.